

Solo Exhibition “Weaving A Twist”

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My solo exhibition " Weaving A Twist " was held at ORIE art gallery in Tokyo from October 23 to October 31, 2023.14 art works created after 2021 were exhibited for the first time at this gallery.

Material and Technique

Taking inspiration from basket, weaving linear materials by hand to create sculptural works of art. While sculpture is usually carved out of wood or stone, or made of hard materials such as metal, it consists of soft sculptures constructed by weaving flexible materials such as thread-like fibers and vinyl. In case of basket, softening the material temporarily by wetting it with water only during weaving, and then hardening it upon drying, which is a characteristic used in its creation. On the other hand, since normally flexible materials are used in my work, the final form is also flexible and deforms with its own weight when hanged. In this respect, it is a kind of in-between a basket and a piece of cloth, and can be characterized as a soft basket and a three-dimensional piece of cloth.



“Traced
Contour”

H85×W75×D43 cm ramie, monofilament, plastic, silicone

2022

The material is a combination of a core material with elasticity (springiness of the parts) and resilience (rebounding force against the applied force) and a flexible winding material.

The core material can be a transparent linear nylon thread, a wide plastic tape, or a thick wire made by tearing translucent tubing and their surfaces are flat and constant, or uneven and rounded, and their elasticity or resilience varies depending on the material. One type of material may be used as the core material, or multiple types may be used in a single artwork. Ramie yarn is mainly used as the winding material. There are many different types of ramie, ramie and the yarn made from ligament fibers extracted from skins of ramie stems is used as raw material for Ojiya Chijimi and Echigo Jofu in Japan. Among natural fibers, it has high bounce and strength, and feel firm. How core and wound materials affect each other depending on their combination, and how thickness and the number of yarns used for the wound material affect holding force to roll it up. How do such materials interact with each other, and how are the core and wound materials moved to create such a structure? With an interest in connecting linear composition and form, I am creating art work through experiments.

Weaving is constructing two or three dimensions from a line, a one-dimensional element. The artworks in this exhibition are composed by the action of "winding". In two kinds of lines, the centrifugal force applied to core material is balanced by holding it back with wound material. It is thought that the winding causes rotation, which draws out repulsion from the core material, resulting in twisting. In the

phase where lines become a surface, factors such as angles at which the cores are stacked and the way to fasten them intertwine, causing phenomena such as distortion, twisting, warping, and spiraling. In other words, when investigating characteristics and combinations of two materials, the way core is stacked, winding material is applied, and frequency and direction of winding, it becomes obvious how these factors affect and change each other. Therefore, by taking approaches such as changing the winding direction, combining multiple surfaces, creating angles on the surfaces, and shifting the axis of rotation, anomalous twists are consciously generated.

Outline of Exhibition

This exhibition featured a large number of hanging works, including the new "Helix" and "Crossed Helix," "Traced Contour," and "Uneven Corners" series. Let me introduce what the exhibition was like.



"Helix" H62×W37×D39 cm

ramie, monofilament, plastic, iron 2023

I made variations in the length of diameter of spirals. The flexible movement of edges is emphasized by weaving a flexible material around the core by tracing the outer circumference. By illuminating lights both directly above and diagonally to the left, the two shadows on the floor are also seen as a part of an artwork.



“Traced Contour III”
 H40×W47×D40 cm
 ramie, monofilament,
 plastic, silicone
 2022

"Traced Contour " is a series of art works that captures twisting process in a form. Focusing on tension in basket weaving as a method of turning a flat surface into a three-dimensional object. While weaving around a circular circumference, opposite forces of attraction are generated at the top and bottom of the circle. In other words, twists caused by the circumferential motion led to the form. Diverse and complex twists occur in combination with variations according to rotational direction.

In " Traced Contour III," it is composed of three planes twisting in different directions, one rotating to the right and the other to the left, and then weaving around the perimeter of the planes to form a complex axial shape. The multifaceted three-dimensional form changes its appearance based on one's point of view. In the photographs, the same piece was taken from three different directions. It also changes depending on how the top, bottom, front and back are set up.

If you follow movements of the lines with eyes

while walking in a circle around the work, it feels as if drawing lines in the air. By suspending the object, it is freed from gravity, and attention is focused on flexible movement of curves, which makes viewers feel an ambiguous sense of surface despite the multifaceted three-dimensionality of object. The spaces between the woven lines allow viewers to see inside the object, causing a sense of inside and outside at the same time, blurring the boundaries between line, surface, and three-dimensional objects.



“Traced Contour VIII” H47×W32×D29 cm
 ramie, plastic 2023



“Crossed Helix XII” H86×W100×D38 cm
 ramie, monofilament, plastic 2023

In "Crossed Helix XII," attention was paid to interaction between intersecting lines in the weave. Spirals and lines moving back and forth between them, each winding in a different direction, causing repulsive forces. Thus, twisting results in a balance. Transparency is another characteristic of the basket. It is structured in such a way that inner and outer spaces pass through the weaving, and the structure with lines provides a sense of visual rhythm by allowing viewers to see how it is formed. Lines and dots in the weave of layers and layers seem to overlap and intersect, and a spatial three-dimensionality emerges.



"Twisted Loop" H44×W14×D16 cm
ramie, nylon, vinyl, silicone 2021



"Uneven Corners" ramie, monofilament, silicone, plastic
H36×W28×D28 2021

Three-dimensional work created by forming corners to a surface woven in a spiral shape. The corners are attached as if pinching the cloth. A term "uneven," which is part of the title, refers to mountain or valley folds formed when surfaces are pinched together, and in this work, a warped shape was created by considering the combination of mountains and valleys.



Organic shapes such as curves, zigzags, undulations, and twists are the result of a combination of mathematical regularities and weaving phenomena. Weaving linear materials directly by hand is both method and subject matter of the work. By creating a series of works, I am exploring the laws of twisting through experiments, while simultaneously acquiring new ideas from them to create the next one. In this respect, it finds pleasure in creating works with unpredictability and including what is unseeable in advance.